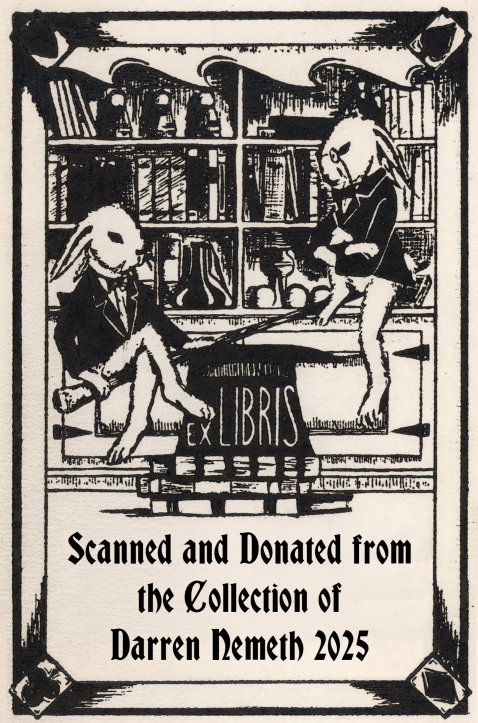
RESTORING *THE LOST WORLD*

Cinesation

September 24–27, 1998



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Historical Background

by Leonard Maltin

An Interview with Ed Stratmann

by Grace L. Houghton

Special Edition for Fall Cinesation, September 24–27, 1998

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The restoration of the 1925 film *The Lost World* brings again to the screen a film of great historical importance and a milestone in cinema entertainment. Putting together the pieces has been a challenge formidable enough for Professor Challenger himself. Hearing Ed Stratmann relate his *Lost World* restoration experience was like listening to a detective story. It is a tale of discovery; persistence; hard work; technological know-how; and contributions from many dedicated film archivists, professionals, and fans; and a little bit of luck. We hope that you enjoy reading about how *The Lost World* reached its present state of preservation, and enjoy viewing the film at the Landmark Theater.

Attending The Unknown Film Festival, as Cinefest has been called recently, is a privilege. It is organized by a lot of people who enjoy watching worthwhile films that were put together at a time when witty dialogue was in vogue, movies had plots, and characters had character. How many of us look at the film listings in newspapers today, hoping to find a good movie, and end up staying home? Who wants to see more high-speed car chases, explosions and destruction, blatant sex, and brutal physical violence masquerading as entertainment? Haven't today's filmmakers studied the history of their own profession? "The past is prologue," Shakespeare said, and we in this era should be enjoying monumental movies built on the shoulders of great filmmakers of the past. Once in a while something entertaining, dignified, thoughtful, and even beautiful comes along, but at this point in time, restoring and preserving the "Oldies but Goodies" makes a lot of sense.

Phil Serling, Syracuse Cinephile Society
Grace Houghton, Emprise Publishing, Inc.

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Restoring *The Lost World:*
Historical Background
by Leonard Maltin

The Lost World of 1925 is not only the first version of Sir Arthur Conan Doyle's famous book, but the granddaddy of all prehistoric monster movies. It set the pattern for *King Kong,* which has provided the blueprint for every similar film since then . . . including the new Spielberg opus.

What's more, it's a very entertaining film. I first saw it as a kid, in an 8mm home-movie edition, and was fascinated with the dinosaur footage — incredible scenes of these creatures roaming the jungles, battling with one another, and in the climax, rampaging through London. Wow!

All of this was the work of a genius named Willis O'Brien. O'Brien did his first stop-motion dinosaurs in a series of experimental films released by the Edison company in the teens. These short subjects are still around, and they're a lot of fun, because they combine humor with their primitive animation of these prehistoric creatures. In 1918, O'Brien animated the creatures in a film called *The Ghost of Slumber Mountain,* which, sadly, no longer exists.

Then, in 1925, O'Brien won his biggest assignment to date: to provide the dinosaurs, and the means of combining them with live-action footage, in a full-length adaptation of *The Lost World.* The effects were startling to audiences of that time — including such youthful fans as Ray Harryhousen, who went on to become a master of stop-action in such fantasy classics as *The 7th Voyage of Sinbad,* and such latter-day admirers as Phil Tippett, who brought to life the Land Rovers in *The Empire Strikes Back, ED-209* in *RoboCop,* and the computer-generated dinosaurs of *Jurassic Park* and its sequel. . . .

[The Lost World of 1925] originally ran 10 reels — a little over 100 minutes in silent-film projection time. But in 1929, a purchaser of remake rights ensured that all prints and all but one negative were destroyed, while a deal was made with Kodascope Libraries to distribute an edited version (five reels — about 55 minutes) for home and school use in 16mm. It is that version which has survived, and not the original. The negative of the full-length original, along with about 45 minutes of footage, disappeared.

So what's missing? I'd always understood that the lost footage contained only plot and exposition, but dinosaur-film aficionado Edward Summer (in his *Dinosaur Interplanetary Gazette)* reports that there is additional dino material as well — including an incredible shot of a brontosaurus poking his head through a London window, accomplished not by stop-motion but by an elaborate mechanical head!

There was little hope of ever seeing that scene or any of the other missing moments until 1991, when eight minutes of out-takes and discarded stop-motion footage turned up in a stock footage library in New York City. Then the Library of Congress discovered that it had 325 feet of 35mm footage, and other excerpts obtained from private collectors. Best of all, Jan-Christopher Horak, then the curator of the George Eastman House film collection, located a nearly complete print at the Filmovy Archiv in Prague, Czechoslovakia.

Ed Stratmann, of the George Eastman House, has taken on the challenge of sifting through all of this material and attempting to reassemble the film.

According to Summer, "It is estimated that with all of the material available to the restoration team, between 8,000 and 8,500 feet of the original 9,209 will be reconstructed. For the first time in 72 years, the full narrative is there. What is missing seems actually to be minor snippets: broken or spliced shots, shattered reel ends, etc.

"The actual lab work is being done by Hagefilm in the Netherlands. The resulting 35mm negative will be black and white, but release prints will be tinted using the Kodascope version and historical knowledge of tinting as a guide. The map for this reconstruction is a combination of the script in the Academy Film Archive and a script available in the Classic Images series, plus a mass of research information collected by the Eastman House over many years."

None of this [is occurring], however, without the necessary funds. Of the estimated $104,00 needed to complete the work, $54,000 [was] donated [by fall, 1997] by interested individuals (including film buff supreme Hugh Hefner), leaving $50,000 to be raised, somehow some way.

Ed Summer is spearheading the fundraising drive, asking that checks in any amount, payable to George Eastman House, be sent to *Dinosaur Interplanetary Gazette's* SAVE THE LOST WORLD Fund, The George Eastman House, 900 East Avenue, Rochester, NY 14607.....

For more information about efforts to save the original *The Lost World,* visit Ed Summer's The Dinosaur Interplanetary Gazette home page:

http://www.users.interport.net/~dinosaur/lostworld.htm

Excerpts from "Leonard Maltin in Focus, The 'Real' *Lost World*," *Cinemania Online,* © 1997 JessieFilm, Inc. Used by permission

Restoring *The Lost World:*

An Interview with Ed Stratmann

by Grace L. Houghton

In November, Phil Serling and I visited Ed Stratmann at the George Eastman House in Rochester, New York, where we interviewed Ed regarding his work on restoring The Lost World. *Phil Carli, who also has worked on the film's restoration, joined us. The following is a report of what Ed told us about his involvement in the project:*

My connection with *The Lost World* began in the middle 1970's. Universal Studios needed a still [photograph] of the brontosaurus from *The Lost World* because they wanted to build a replica, so they called the Eastman House. So we said yes, we have Kodascope[1] prints of the film, along with some other material, and we'd be happy to help, so a frame enlargement from the Kodascope was made and sent off to Universal.

After we sent the brontosaurus still to Universal, the people at Eastman House began thinking, well, why did Universal come to us for this? We started looking around and checking out what was available, and found that not much *Lost World* material existed. A lot of 16mm prints were floating around, descended from the Kodascope version which was a 51-minute version of the original film, but film archives did not seem to have any original *Lost World* material.

We found that Eastman House had the original 35mm nitrate lavender[2] that Kodak had used to make the 16mm Kodascope negative. What happened was when Eastman House became a museum and Kodak no longer needed this version, they said, we'll just donate the print to the museum, so they sent it over here where it was stored in the nitrate vault. So Eastman House had a five-reel, fine-grain lavender nitrate print, but when we checked it, we found that decomposition had already claimed two of the five reels. The three remaining reels were immediately preserved; we made acetate negatives and then made print material from that.

Since the lavender wasn't complete, we eventually decided to to make a 16mm negative from the original Kodascope and then make 16mm prints for people to view rather than use the Kodascope, and then put the Kodascope away as the master. This took a year to two years to accomplish.

So now we're jumping to the early eighties. We felt that we had the best and most complete preserved material on *The Lost World* in our archive, but we were still keeping on the alert for more material and checking other archives while working on other projects. Then UCLA found a 35mm trailer in their collection, so they announced that they had the only 35mm material on *The Lost World.* Of course we had to call them and say, "Sorry, guys; we still have the three reels of the thirty-five fine-grain from the Kodascope, but we'd love to see the trailer." So UCLA sent a copy of the trailer, and we looked at it, and we found some footage which was not in the Eastman archive. Negotiations began for getting the material, and while that was going on, some out-takes were discovered at the Library of Congress. Then some more excerpts were discovered in the hands of a private collector, and a group of people known as "Friends of Challenger" (referring to Professor Challenger from *The Lost World)* took on the job of acquiring material from the private collector, using money from their own pockets. They convinced the private collector to allow his material to be used to make a dupe negative for Eastman, and a print, to be made in a laboratory. Then the Friends of Challenger donated the materials to Eastman House.

At this point, we had the Eastman House material, material from UCLA, material from the Library of Congress, and material from the private collection. Then Jan-Christopher Horak, senior film curator at Eastman House at the time, received a phone call from a company called Lumavision. They were looking for preserved and restored material which might be of interest to the general public. They wanted to produce quality videodiscs and videotape of materials from archives, and after discussions and negotiations, the question was ok, what titles are we talking about?

We gave them a list of titles, one of them being *The Lost World* which they thought would be a great title to start with. At this time Scott McQueen, who had been working in production in New York City and was moving more into the archival field, became involved. Scott is now head of restoration for Disney [and is one of our guests at Cinefest 18.] He became the Eastman House producer of the videodisc and wrote the notes for the film which were included with the video disc. In addition, he talked Ray Harryhausen into doing the introduction.

Included in the materials available at this time were stills we had found in the meantime, the score, and a set of original cue sheets. When a film was originally sent out as a silent film to L.A., New York, or Chicago, original scores were sent along if the film was going to play in a theater with a large orchestra. When a film was sent to small towns where theaters might have had only a piano player or a couple of instruments, cue sheets were sent. Cue sheets were shortened versions where the scenes are briefly described, and suggestions were given for the type of music, or a particular well-known piece, so the accompanist had an idea of what music to play to keep the same type of music with the film as originally intended by the producer.

So, with all this material, the video disc was produced and was well received, even winning a couple of awards. Then Milestone video did a video tape version. All this publicity focused more attention on *The Lost World* and people realized that Eastman

House had the best material so far, but they were still looking. Then Chris Horak found out that the Czechoslovakian archive had 35mm material on *The Lost World.* Chris negotiated with them and again, as is common in the archive world with the various national and international organizations to which Eastman House belongs, they sent Eastman House a copy of their material, and as we started looking at it, we realized within the first opening sequences that this print definitely had some material which Eastman did not, in addition to some that Eastman House did have. This was not just a foreign version, or another foreign-release version as opposed to a domestic release. There would sometimes be different camera angles, etc., and it seemed to have quite a bit of complementary material. There were scenes in ours that were not in the Czechoslovakian print, and there were scenes in the Czechoslovakian print that were not in ours, so instead of being the same thing, or even different versions, they were complementary versions, and we could see that we could do something with this, along with the excerpts, the out-takes, and all the other material we had, so we thought, well, maybe this would be a good candidate for restoration.

So we began working on the film and continued to look for material, namely a script, a full score, etc. The Academy of Motion Picture Arts and Sciences said that they had a copy of the script, so I asked them to send me that. The script they sent was a mimeographed copy from 1925, and although some parts were clear, some parts were badly faded, even to the point of disappearing. Fortunately, a script had been published in the sixties or seventies in *Classic Film Collector,* predecessor of *Classic Images,* so we went upstairs to the Eastman House library and pulled the issues in which the script had been published in serial format.

At the same time (we're in the nineties now and we've been working on *Lost World* for six years), we began checking copyrights and found that shortly after production was finished, then released, there was a dispute between First National (Universal later acquired First National material) and the estate of Sir Arthur Conan Doyle after he died; he was alive when the film was released. Doyle was actually in the film, the scene is even the script. It was a very brief scene, and if you look at the script you can see where they go to Sir Arthur Conan Doyle sitting at a desk, he looks up and takes up a pencil as if he's in thought, and then he goes back to writing, smiles, supposedly writing the story, and then the film goes into the story; he really doesn't have any other part. He was playing himself, not an actor playing him.

There's a story about while the film was being shot, Harry Houdini, president of the Society of American Magicians and a friend of Doyle and of Willis O'Brien and the other producer of the film, introduced Sir Arthur at a meeting of the club at the Hotel McAlpin, and clips of the dinosaur material were shown. The next morning in *The New York Times* (June 3, 1922) a story appeared headlined "**Dinosaurs Cavort in Film for Doyle: Spiritist Mystifies World-Famed Magicians With Pictures of Prehistoric Beasts. Keeps Origin a Secret. Monsters of Other Ages Shown, Some Fighting, Some at Play, in their Native Jungles.**" The article stated,

Whether these pictures were intended by the famous author and champion of

spiritism as a joke on the magicians or as a genuine picture like his photographs of fairies was not revealed. Sir Arthur said they were "psychic" and also that they were "imaginative," and announced in a firm tone, before they were shown, that he would submit to no questions on the subject of their origin.

His "Lost World" Brought to Life.

His monsters of the ancient world or of the new world which he has discovered in the ether, were extraordinarily lifelike. If fakes, they were masterpieces....

The motion pictures were presented without titles or comment of any kind, and the audience was left strictly to its own conclusions....

Phil Carli pointed out that those viewing the film had never seen anything like it unless, maybe, they had been watching the Edison Conquest program in 1918 (earlier Willis O'Brien work), but even then, there weren't any dinosaurs, and this was much better technique.

Willis O'Brien had improved his own work by then. There are certain sequences, such as the one sequence where the brontosaurus falls off the cliff (this is why they're able to bring him back) and he's trapped in the mud. The breathing of the dinosaur was something that was amazing; no one had never seen anything like it. You could make a stuffed animal and put it there and even lay it in the mud, but to have it breathe! One of the innovations in Willis O'Brien's work, in *King Kong* and *Mighty Joe Young,* was the bellows inside the skeletal construction of the models that would produce breathing. There would be guys pumping air through it, off camera, and that would give the breathing effect. One of the scenes in the restoration is when the dinosaur sneers, a rippling of lip; it's like an Elvis Presley imitation twenty-five years before Elvis.

We decided that *The Lost World* was going to make a good candidate for restoration. Not everybody works the same way, but the way I like to work is to have all the material listed shot by shot, or scene by scene, and than I'll make an analysis of all the material so that I can go back and put it together on paper. Shot-by-shot analysis were done on the UCLA trailer, the out-takes, all the 16mm material, the Czechoslovakian print, Fred Larson and Martin Scorsese had prints (which didn't contain anything that we didn't already have) ...and many people did these analyses, every intern who worked with me over the past six years got involved in this, half of the staff over that six years got involved. This was a joint project where everybody was involved from the beginning of the restoration.

Then we put together the restoration script [a copy is included at the back of this publication] which is something along the lines saying where you have a slow fade in, which shot and which footages from which film it's from, and what titles we had to make.

A lot of material has been gathered relating to this restoration, the donation materials, the lab work, Leonard Maltin's article, all our records, Scott McQueen's articles, the Ed Summer Website. This project was started in ninety, ninety-one with the realization that the Czechoslovakian material was available — that's when the real restoration started.

At first we weren't sure what was actually filmed. There were stories that they filmed scenes where the they [the Challenger expedition] go into the jungle and there were cannibal attacks; now we have discovered that that really wasn't filmed; they never filmed it. They had written it, just in case; they weren't sure that Willis O'Brien's dinosaurs would work, but the writer wrote it. There are still some gaps; we don't know why the gentleman in black face has an injured arm, why the bearers just go off; all of a sudden they're not there. The missing scenes were probably very short.

I read the original story as it was written by Sir Arthur Conan Doyle, and then re-

Paula White (Bessie Love), Sir John Roxton (Lewis Stone), Edward Malone (Lloyd Hughes) and Professor Challenger (Wallace Beery) in a scene in Professor Challenger's library, discussing the expedition to "The Lost World" a First National Picture directed by Harry Hoyt.

read it, just to become familiar with the story. The story is interesting; it's different: first of all there are no females in the story except for Ed's fiancée who is only at the beginning as the reason for his involvement in the story, and that's it. At the end he really doesn't come back to see her again; she is married, but they don't go into that detail. They had to have a part for Bessie Love, but the part was not there in the original story.

What is brought back in the original story is not a brontosaurus, it's a pterodactyl, and it came back in the form of an egg, and then is hatched, and basically, he brings it to the meeting of the scientists, inside the building, not being unloaded from the ship. When it escapes, it just flies out the window, and that's it; that's the end of it; there's no destroying London, no anything like that; it just flies off into the sky.

I'm not sure who did the changing; I'm just saying that the book is different from the film, and I found the differences interesting. There is a whole race of ape men who are up on the plateau, rather than just the one played by Bull Montana, and there is also a race of primitive humans which the ape humanoids are killing and holding in servitude. This is reversed by having the people from the expedition, with their weapons,

Bull Montana in character.

Austin (Finch Smiles) Professor Challenger's (Wallace Beery) servant and Zambo (Jules Cowles) the loyal native carrier, in their camp before the plateau in the jungle of South America. Austin is fever stricken while Zambo is suffering from a[n] injured arm sustained in the cannibal attack. A scene from First National's forthcoming production "The Lost World" directed by Harry Hoyt.

help the primitive humans; they pretty much wipe out the race of monkey people except for a few that they now have as slaves for the primitive humans. Then there are diamonds involved; in the caves there are diamonds which they want to bring back, but aren't able to, except that Roxton has a bag of diamonds in his coat which nobody knows about. At the end of the film, after their return from the expedition, they're sitting in his room having a sherry and a cigar and he brings out the bag of diamonds for everybody to share. I think there were many changes like that.

Mrs. Challenger (Margaret McWade) demands of Professor Challenger (Wallace Beery) to be taken down from her lofty perch. A scene in "The Lost World" a First National Production directed by Harry Hoyt.

I don't think that there is a lot we are missing; we know what most of it is, and we have between 90 and 92 percent. A little bit at the very beginning is missing, the Sir Arthur Conan Doyle scene, a couple of other things such as in Challenger's home, the scene with his wife where she's lifted up on the pedestal and so on; it gets a little jumpy in there, and so you've got some short bits there, and then you do have a little bit more missing. We had to explain why they are sitting at the outpost, waiting on the edge of the jungle for Challenger, when the last they're seen they're all saying they're going together. But that happens at the scene on the ship where he gives them an envelope, saying, "I have to go do something else; I'm not going to go with you; I'll meet you at the outpost. If I don't show up, this is the map to the Lost World. Use this and go on without me." So at the appropriate time, they're at the outpost, and we're missing a little bit of footage there, too, that just explains a few of the things at the outpost. The outpost was not in the Kodascope at all. All of that footage has been added out of the Czechoslovakian material.

And the appropriate time comes and they open the envelope and it's empty — there's nothing in it. And then Challenger comes in and says that he did this ruse or this trick to them to show them that they needed him and that he is in charge of the expedition and not Professor Summerlee or Roxton or anyone else, that it's his expedition and he is in charge. A whole sequence is missing at the end; we never see them go to the ship. We really feel that we do not want to fill in anything that we do not have footage for, so we used titles to explain what's missing, and I think that we did a fairly good job.

Phil Carli commented that when he saw the film again, it occurred to him that when they open the envelope, another title could be inserted to say, "It's empty." Every time you look at the film, he said, something else comes up that could be added; it's just like anything you work at, you want to make it better.

From what we know of the extent film, the shooting script may not have been the actual final results of what people saw. That's what we're trying to get to, so there are a few things we did within the restoration that you always have to do, that you call "educated guesses" — from the materials we know this is the style, this is what they did. Phil Carli was a great help on that; Phil did a lot of work with me. Mark Betz, our programmer, works on the titles, constructing them in sentences, proofreading from the original set, then Phil takes over and has helped to proofread them with me and put them into the film itself in a style of that time period. Paolo Cherchi-Usai, the present senior curator, was consulted throughout the restoration. We worked out problems with fonts and other troubles, and worked with the labs, and then we had that one show here [in Rochester] in August of 1997 where we noticed a few things and went back in and tried to straighten them out. Then the film had its European première at Pordenone, and [now] it is being shown at Syracuse.

The material comes together close to a hundred minutes, maybe a little less. We were running it at twenty frames per second all the way through; we feel that is about the right speed for it. We're missing only about four minutes or a little more than that. We pretty much know what we're missing; I'm not really so sure that we'll ever find all of it unless we find a print, and if this restoration brings out any more material, then great, then we did our job. Unless somebody is sitting out there with a complete nitrate print of the film, I'm sure that we have put together the best possible edition.

Notes

1. The Kodascope version, Ed explained, went back to the Kodascope Library that Kodak ran in the twenties, thirties, and forties, where films were reduced to 16mm and sold or rented to the public. Kodak was known for their exceptionally good work in this field, including the prints which were excellent quality. Usually the original negatives which had been used to produce a film for distribution provided the base from which a 35mm "lavender," a fine-grain copy, was made. From the lavender a 16mm reduction negative or 16mm print was made; however, length

was limited to an hour running time, so the films were trimmed. Then they were sold to libraries, churches, and to the general public, so the cutting was done with that audience in mind. In the case of *The Lost World,* the original film was something like 104 minutes in five 35mm reels, and the Kodascope 16mm version was 51 or 52 minutes on one reel.

2. Lavender: "in studio and lab slang, a fine-grain master positive for black-and-white duplication, so-called because in the past it came supplied with a lavender-tinted base." Ephraim Katz, *The Film Encyclopedia* (New York: Perigree Books/Putnam, 1982), p. 697

Script-/Notes	Print (film material)	Intertitle
	slow fade in	
Dark for twilight--stretch to 3 times length (from Czech material)	(1st scene #316) (check abrupt timing change in scene.)	
	dissolve in	
GEH Material		MAIN TITLE CARD
	dissolve to	
(from Czech material)	scene #749 (first one)	
	dissolve into	
(make...)	(match production credits-both cards to cast in look, font, point, and typesetting.)	[credit title 1] **Produced under the supervision of . . . . . Earl Hudson** **By arrangement with . . . . . Watterson R. Rothacker** **Dramatic Direction . . . . . Harry O. Hoyt** **Scenario and Editorial Direction . . . . . Marion Fairfax** **Technical Direction . . . . . Willis O'Brien** [credit title 2] **Director of Photography . . . . .**

	dissolve into	
		CAST
	fade out	
	fade in	
	(slower fade in)	
(check existing material.)	(london night street scene) (darken beginning so freeze frame not noticeable- stretch scene 1 ½ times.)	
(missing scenes #3-16)		
	dissolve into	
(make...)	(remove all quotation marks in this title)	[title 1] **Ed Malone, "a young fool in love," is proposing to the "fair" Gladys.**
from Czech (4.5 ft.)	scene #16	
(make using font in GEH materials' titles.)		[title 2] **"Well, upon my word! What do young girls want nowadays?"**
from Czech (21.5 ft.)	scene #16 (2nd one in Czech listing)	
(make...)		[title 3] **"I will only marry a man of great deeds and strange experiences—a man who can look death in the face without flinching!"**
(make...)		[title 4] **"Surely, if you really care, as you say you do—"**
from Czech (5 ft.)	scene #19	
(make...)		[title 5] **"But Gladys, suppose I never get a chance at the**

from Czech (5 ft.)	scene #22	
(make...)		[title 6] **"The kind of man I mean makes his own chances. You can't hold him back!"**
from Czech (3 ft.)	scene #22 (2nd one)	
(make...)		[title 7] **"Not until all London rings with your name!"**
from Czech (	scene #22 (3rd one)	
	(long fade out on Gladys) (long fade in on glass shot)	
	(remove title-"in the office...") (Stretch glass shot 3 times)	
from Czech	scene #24 (1-2) thru scene #26 (1st only)	
from GEH...	scenes #26 (second half) thru #47	
(missing scenes before and from #48 thru 61		
	fade out (longer fade out)	
	fade in (longer fade in-3 times)	
GEH	scene #62 (ext.) thru scene #132	
	fade out	
	fade in	
GEH	scene #133 thru #152	
Czech (1 ft.)	scene #153 (1st one)	
(make...)		[title 8]

Czech (5 ft.)	scene #153 (2nd one)	
(make...)	(cut-remove this title)	[title 9] **"You're a brute! A warring, raging bully! A—"**
(scenes #154 thru 165 missing) except #162.		
Czech (17.5 ft.)	scene #162	
(make...)	(make this title-reflect change)	[title 10] **"My wife, Mr. Malone."**
GEH	scene #166 thru scene #206	
	slow fade out	
	slow fade in	
GEH (7.5 ft.)	CU of newspaper (iris in) (scene six marking in GEH footage comparison)	
	fade out	
	fade in	
(scene #207 thru 237 missing)		
Czech (16 ft.)	scene #238 (partial)	
(scenes #239-241 missing)		
Czech (5 ft.)	scene #242 (listed in comparison as 238 partially)	
	(repeat scene of Ed typing. from before)	
	(insert new title supplied by GEH)	
(make...) [typed insert]		[title 11] **So far we have gotten along very well without Challenger and this morning—in half an hour—we will open the sealed envelope containing**

Czech (5 ft.)	scene #242 (re-use) (pull back to previous scene)	
(make...) [typed insert]		[title 12] **It is not three months, Gladys, since I left England—and you—and, if this expedition proves a success, my name may soon be known—**
Czech	scene #245 thru #250 (1st one)	
(make...)		[title 13] **"Good Morning! Breakfast in the trader's quarters in ten minutes!"**

***THE LOST WORLD* (1925)- 1997 Restoration**

Czech (2.5 ft.)	scene #250 (2nd one)	
(make...)		[title 14] **"I'll *be* there!"**
Czech (2.5)	scene #250 (3rd one)	
Czech	scene #251 (5 scenes for a total of 30.5 ft. plus, according to comparison)	
scenes #255-263 missing.		
Czech	scenes #264 thru #268	
scenes #269 thru 292 are missing.		
(check scene at bottom of page 15 of Czech comparison)???		
Czech	scene #293 (total of 4 scenes--use 3, one has black frames only. Total footage--10.5 feet.)	
scenes #294-304 missing.		
(make...) [split to two titles, if needed]		[title 15] **"I allowed you to believe I wasn't coming, fooled you with the phony instructions, because I want Professor Summerlee to understand that *I* am in absolute command of this party—and that you are all perfectly helpless without me!"**
Czech (7 ft.) [remove black frames in middle of scene]	scene #305	
Czech (1 ft.)	scene #306 (1st one)	
(make...)		[title 16] **"Agreed."**
Czech (15.5 ft.)	scene #306 (2nd one)	
Czech (4 ft.)	scene #307 (1st one)	
(make...)		[title 17] **"We start in ten minutes! Anyone who isn't ready—remains behind."**
Czech (2 ft.)	scene #307 (2nd one)	

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Czech (3.5 ft.)	scene #308 (1st one)	
(make...)		[title 18] **"If that mischievous beast is to go with us, I remain behind!"**
Czech (3.5 ft.)	scene #308 (2nd one)	
Czech (4 ft.)	scene #307 (3rd one) [third one according to comparison]	
(make...)	(make sure this title includes all the comas)	[title 19] **"Jocko knows which berries and roots in the forest are edible, and which are poisonous—he will be of far more use to us than *you*, my dear sir!"**
Czech	scene #309	
	fade out	
	fade in	
Czech	scenes #312 thru #315	
	very slow fade out	
	very slow fade in	
GEH (3 ft.) [check both Czech & geh, use best sunset]	scene #316	
	slow dissolve into	
GEH (7 ft.)	scene #317	
GEH (3.5 ft)	scene #318 [?]	
Czech	scene #325 thru #330	
(make...)	(move this title to middle of where boat comes up to rushes-from being next to jaguar scene)	[title 20] **"Those green rushes mark my private doorway into the—unknown."**
Czech (3.5 ft.)	scene #330 (2nd one)	
(make...)		[title 21] **"We turn here!"**
Czech (16.5 ft)	scene #330 (3rd one)	
Czech	scene #327 thru #328 (the 5th one)	
GEH (4 ft.)	[intertitle only]	"It's a Brazilian sloth..."
Czech	scene #328 (6th one) thru	

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	fade out	
scenes #332-421 missing.		
	dissolve in	
GEH	scene #422 thru scene #500	
Czech	scenes #500 thru #510	
(make...)	(check underlined portion in title)	[title 22] **"My elephant gun might as well be a bean-shooter! We'd need a cannon for that baby!"**
GEH	scenes #511 thru #524	
scenes #525-529 missing		
	fade out	
	slow fade in	
Czech	scenes #530 thru #534	
(make...)		[title 23] **"Did ya hear it?"**
Czech	scenes #535 thru #538	
(make...)	(check underlined portioned of title)	[title 24] **"'Aven't you never 'eard a howl 'oot!"**
Czech	scenes #536 thru #540	
(make...)		[title 25] **"That means our folks is still alive!"**
Czech	scene #540 again	
(make...)		[title 26] **"It *may* mean dat some of those cannibules dat drop dat rock down on us yistiddy am cookin' 'em in dar stew-pot!"**
scenes #541-550 missing		
Czech	scenes #551 thru #553	
GEH	scenes #554 thru #557	
scenes #558-575 missing		
GEH	scenes #576 thru #592	
scenes #593-598 missing		
Czech	scenes #599 thru #621	
scenes #622-624 missing		
GEH	scenes #625 thru #639	

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	fade out	
	slow fade in	
Czech	scenes #640 thru #651	
(make...)		[title 27] **"Any—signs?"**
Czech	scene #652	
(make...)		[title 28] **"I went to the end of the passage—but found no signs of human habitation, Paula."**
Czech	scene #652 (2nd one)	
(make...)	(hyphen only in this title-on first print was too long)	[title 29] **"But this *must* have been father's cooking-hearth!"**
scenes #653-654 missing		
Czech	scene #655	
(make...)		[title 30] **"We must first establish living quarters here—our only refuge from these monsters—or we'll none of us live long enough to make a systematic search for your father."**
Czech	scene #655 (2nd one)	
GEH	scenes #656 thru #658	
Czech	scenes #659 thru #661	
GEH	scenes #662 thru #679	
Czech	scenes #680 thru #684	
(make..)		[title 31] **"—and, by calculating the curve the rock will describe as it rushes through the air—"**
Czech	scene #685	
(make...)		[title 32] **"A curve? Nonsense! Any school-boy could tell you the rock will describe a *parabola!*"**

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Czech	scene #685	
(make...)		[title 33] **"A curve!"**
Czech	scene #686	
(make...)		[title 34] **"A *parabola!*"**
Czech	scenes #686 (2nd one) thru #690	
(make...)		[title 35] **"I was *right*—you described a *curve!*"**
Czech	scenes #691 thru #695	
GEH	scenes #696-697	
scenes #698-705 missing	(scenes where Roxton-character is looking out from the mouth cave/hole to people down below-should be tinted yellow, not blue.)	
GEH	scenes #706 thru #718	
Czech	scenes #715-#716	
GEH	scenes #717 thru #723	
Czech	scene #724 (listed on comp. as #652)	
GEH	scenes #724 (title) thru #729	
Czech	scene #730	
(make...)		[title 36] **"My—my father?"**
Czech	scene #731	
GEH	scenes #732 thru #737	
scenes #738-742 missing		
Czech	scene #743	
scenes #744-747 missing		
Czech	scenes #748 thru #750	
(make...)		[title 37] **"What will our fellow scientists say when I tell of this in London?"**
Czech	scene #750	
(make...)		[title 38] **"They'll call you just what *you called me* in London—a**

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Czech	scene #750 (2nd one) thru #756	
--script differs from material available --follow work print-		
Czech	Paula with candle	
	fade out	
	fade in	
GEH	Bronto lying in mud to scene where first Summerlee then Challenger fight thru the fire (should be about 18 ft.)	
Czech	Volcano erupting-- scene after Ed walks thru jungle with gun--looking, to	
Czech	long shot of cliff surface--dark	
	fade out	
	fade in	
GEH	same scene: men come in at left--looks lighter--daylight to	
GEH	scene with Paula and Roxton leaning out, waiting for Jocko	
Czech	insert Major Hubbard footage from jungle, seeing smoke in distance--rescue party	(be sure to remove all blank frames and Czech titles)
Czech	side cliff, Zambo and Austin start Jocko up to	
	Jocko climbing	
GEH	side of cliff, Paula and Roxton waiting for Jocko, Jocko climbing to	
GEH	everybody down safely, shaking hands	
	END REEL 6	
	REEL 7	return to script

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	fade in	
Czech	scene #832	
(make...)		[title 39] **"What is it?"**
Czech	scene #832 (2nd part)	
(make...)		[title 40] **"You made Gladys swear that she would wait for you—you must keep *your* part of that promise."**
Czech	scenes #832 thru #836	
scenes #837-846 missing		
Czech	scene #847	
(make...)		[title 41] **"Ed thinks a great deal of you, Paula—and love is too precious a thing to cast aside lightly."**
Czech	scene #848	
(make...)		[title 42] **"I can't steal my happiness from another woman."**
Czech	scene #849	
(make...)		[title 43] **"But will this other woman make *Ed* happy?"**
Czech	scene #849 (2nd one)	
(make...)		[title 44] **"Please go! Please—Please don't make it harder for me!"**
Czech	scene #849 (3rd one)	
--follow work print--		
GEH	Bronto in mud, group comes in at top to	
GEH	fade out	
	fade in ("Later in London"scene)	
scenes #861-883 missing		
GEH	scene #884	

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Czech	scenes #885-#886	
scenes #887-888 missing		
Czech	scenes #889-#890	
(make...)		[title 45] **"A year ago when I told you these monsters are not extinct, you jeered at me—"**
Czech	scene #894	
(make...)	(one coma has been removed from this title)	[title 46] **"May I ask what you mean when you say proof, Professor Challenger?"**
Czech	scene #895	
(make...)	(underlined was misspelled in first print-double check)	[title 47] **"A living Brontosaurus—nearly *sixty feet long* from the nose to the tip of the tail!"**
	(Ed Malone in phone booth is moved to scene before Challenger mentions him. Move to where Czech flash frame is-remove the one flash frame)	
Czech	scenes #896 thru #899	
GEH	scenes #900 thru #904	
GEH	scenes #905 thru #914	
--follow work print--		
Czech	insert of Bronto in front of pillared building	
GEH	Bronto and crowd, sweeps tail, knocking people over	
Czech	insert of drunk coming out of bar, double-takes	
GEH	back to Bronto, building, crowd running down subway steps	

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Czech	Bronto in front of building, moves off	
GEH	building, Bronto comes in , knocks over statue and light--crowds running	
Czech	London Bridge to where Bronco sticks head in window, men at table hide	
GEH	man sees woman, goes to help, both are stepped on	
Czech	Bronto knocks down building, gas explosion, moves off	
GEH	insert one scene of cars and one scene tugboats	
GEH	Bronto coming across bridge to	
	scene where he swims away from busted-through bridge	
Czech	Ed sees Gladys	
(make...)	(add second punctuation mark)	[title 48] **"How d'y'do, Gladys. You see I'm—back."**
Czech	scene #989	
(make...)	(add the a)	[title 49] **"You certainly have proved yourself to be a hero, Ed!"**
Czech	scene #990	
(make...)		[title 50] **"My husband: Mr. Percy Bumberry."**
Czech	scenes #991-#992	
(make...)		[title 51] **"May I ask what great stunt, what heroic deed Mr. Bumberry performed—to**

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Czech	scenes #992-#993	
(make...)		[title 52] **"That was just my girlish whim! Percy is a clerk at a store, and has never been out of London in his life!"**
Czech	scenes #993- #994	
(make...)		[title 53] **"Excuse me!"**
Czech	scenes #995 thru #998	
GEH	scenes #998 thru #1002	
	fade out	
	fade in	
Czech	scene 1003 (stretch last frame of this scene-2 to 3 times)	
	(long fade out)	
	(long fade in)	
	The End	
	A First National Picture	
	(stretch to long fade out)	

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